

# PERRY'S MUSICAL MAGAZINE

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# PERRY'S • MUSICAL • MAGAZINE



50th YEAR

SEDALIA, MO., MARCH, 1932

NUMBER 12

## Perry's Musical Magazine.

Issued Monthly on the 1st of Each Month.

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### THE LIVES OF GREAT PIANISTS.

#### FRANZ LISZT.

(Continued From Last Month.)

The triumph which attended his tour through Europe, in the following year, may be characterized here by the mention of a few significant events. In Leipzig, where he made his first appearance in 1840, he received an enthusiastic reception from the public and also from the two leading musicians, Mendelssohn and Schumann. The former wrote to his mother, "Liszt has the most intense musical feeling. In this respect, I believe, he is unequalled. In fact, I never before saw a musician so thoroughly imbued with music. It seems fairly to flow from his finger tips." In a letter written by Mendelssohn to his betrothed, we read, "I spend almost all my time with Liszt. How marvelous is his playing! Now daring and wild, and again so delicate and ethereal that it surpasses anything I ever heard. \* \* \* This morning I wished for you. He played from the Novelettes, the Fantasia and the Sonata in a manner that deeply thrilled me; and although many passages were rendered differently from what I had intended, yet the performance was characterized by a felicitous delicacy and boldness of expression, such as even Liszt himself is not always able to attain. Every day Liszt appears greater to me, today he played again in such a way that we all trembled with emotion and delight."

But it was in Berlin, which then had the reputation of being very critical and reserved, that the Liszt enthusiasm reached its climax. When the composer left the city, all the students for whom he had given several benefit concerts, formed in procession and accompanied him to the next post station. Half the populace was in the streets waiting to wave a last farewell to the famous guest, who headed the procession in a carriage drawn by six horses. While driving the king accidentally got into the midst of the throng and was hardly noticed, a circumstance, which, according to Varnhagen, caused some ill humor at

court that evening.

Of far greater significance, however, than all this, are two episodes from Liszt's career as a virtuoso, which bear witness to his greatness as man and artist.

The first happened in 1842 and concerns his assistance in the erection of the Beethoven statue in Bonn. The enterprise, which had been planned immediately after Beethoven's death, seemed on the point of failure in that year, for just as success appeared certain, a pecuniary difficulty arose and the expectation of securing necessary funds from the German people was disappointed. In this emergency a friend in need appeared in the person of the Hungarian musician, Franz Liszt, who in his concerts had already shown himself the champion of Beethoven, in the face of cold and antagonistic audiences. He expressed his willingness to bear the entire expense of the monument, the sum necessary being 18,000 thalers. But he did more than that; he interrupted his concert tour and settled for several months in Bonn, in order to devote all his energy to the rehearsals of the music for the festival, which was to take place at the unveiling of the statue, and which proved a great success under Spohr's direction.

Although by this act Liszt won the right to be classed among German artists yet Hungary may claim him with equal justice, as the following episode will show. He had been away from his native land almost fifteen years, when suddenly one day in Venice news came to him of the terrible floods which had afflicted the inhabitants of the Hungarian capital. Now, although Liszt was accustomed to regard France as his country, yet at the thought of the misfortunes of his compatriots, he felt his kinship with them; the meaning of the word "fatherland" became suddenly clear to him, and he wrote in a letter to L. Massart, "In spirit I went back over the past, I looked into my inner self and discovered with inexpressible delight the whole treasure of childhood's memories, pure and unspotted." He hastened at once to Pesth, gave a series of concerts for the benefit of the sufferers, and had the satisfaction of bringing relief and comfort to thousands of needy people.

The boundless enthusiasm with which Hungary expressed its gratitude to its benefactor, both as man and artist, rewarded this noble act. At the same time the composer's sojourn in his country was of great artistic benefit to himself, for he became better acquainted with the national music of Hungary—the music of the gypsies. Even when a child he had been deeply impressed by the violin playing of a gypsy artist named Lihary, whom he heard in Vienna. The gypsy music now became to him an

object of deep study, and he recognized the great beauty of its melodies, which, differing entirely from the music of civilization, possess melancholy harmonies and rhythms, now blending dreamily, now rushing along with irresistible impetuosity. Wishing to become thoroughly familiar with this music, Liszt was not content to listen to the performances of the orchestras in the city, but sought the roving people in the woods on the Pussta, and by spending whole days in personal intercourse with them, he became imbued with the romance of their lives and customs. All that he gathered there he imparted to the musical world in his "Hungarian Rhapsodies," performing the task much more faithfully than all the composers who before him made use of Hungarian motives. In utilizing Hungarian themes, Haydn, Schubert and others had partly obeyed the bent of their own individuality, and partly conformed to the taste of the times, but in so doing they sacrificed a large share of the national character. Liszt however, lets the gypsies speak in their own musical idiom and in so doing directs our attention to that source whence alone art may receive refreshment and renewal—Nature and the life of the people.

For ten years Liszt traveled in triumph through Europe. Then he could no longer resist the strong desire to rise to a higher plane of his art than was possible in his unsettled life. As early as 1846 he had been appointed court capellmeister in Weimar, without, however, assuming any definite duties. But in the following year, in view of the marks of friendship which the grand duke had bestowed upon him when a guest, Liszt resolved to exchange the piano for the conductor's baton and to settle down in the Thuringian capital, which, though small, was remarkable in the history of art. In the month of November, 1847, he entered upon the duties of his new office and began at once to display an extraordinary activity in the most diverse departments. As conductor he succeeded in raising Weimar, in spite of the modest means at his disposal, to an important position, recognized by musical circles throughout Germany.

(To Be Continued.)

Kelly was a fiddler in the Vaudeville team of Kelly and Monaghan, of which Monaghan was the pianist. Kelly died with the request that his violin be buried with him. At the funeral Monaghan saw the fiddle being put away with his partner and broke into laughing. Everybody was horrified and looked toward him for an explanation.

"I couldn't help thinking, said Monaghan, how lucky it is that he didn't play the piano."



To Rev. And Mrs. L. S. Shires.

# ON TO VICTORY

AN INSPIRATIONAL MARCH

By J. OWEN LONG

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (B-flat). It consists of six systems of music, each with a grand staff (treble and bass clefs). The first five systems are marked with 'Ped.' (pedal) and an asterisk (\*), indicating a specific performance technique. The sixth system is marked 'TRIO. Softly.' and features a change in the bass line. The score includes various musical notations such as chords, single notes, and triplets, with some measures containing rests. The overall structure is that of a short, rhythmic march.



The first system of musical notation for 'On to Victory' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a melody of eighth and sixteenth notes, often beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff includes some triplet markings (indicated by a '3' over a group of notes). The lower staff continues the accompaniment, with some measures marked 'Ped.' (pedal point) and an asterisk (\*) indicating a specific performance instruction.

The third system concludes the first section of the piece. The upper staff features more complex rhythmic patterns and triplets. The lower staff continues the accompaniment. The system ends with the word 'Fine' in the upper right corner.

8va.....

The fourth system begins with an octave shift, indicated by '8va.....'. The upper staff continues the melody, and the lower staff provides the accompaniment. The system includes 'Ped.' markings and asterisks (\*) throughout.

8va.....

The fifth system continues the piece with the same '8va.....' marking. The musical notation follows the same pattern of melody and accompaniment with 'Ped.' and asterisk markings.

8va.....

The sixth system is the final one on the page. It concludes with the instruction 'D.C. al Fine' in the upper right corner, indicating a double bar line and a repeat to the beginning of the section.



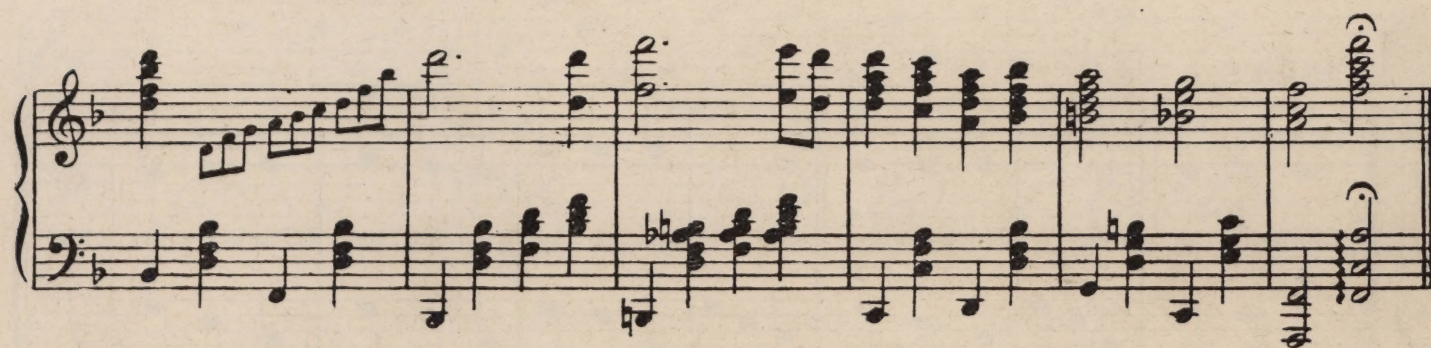
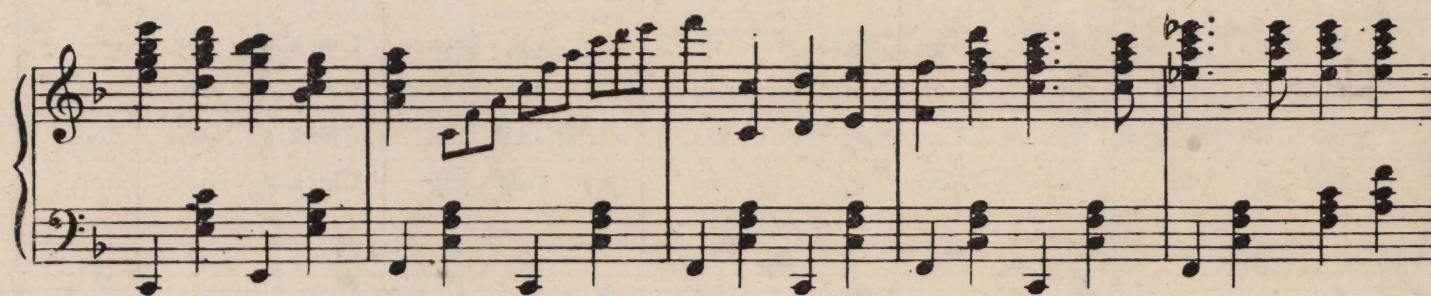
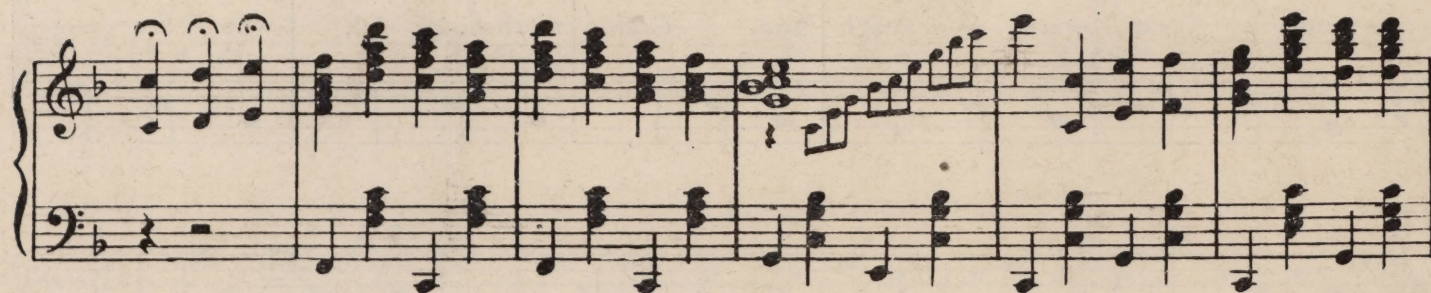
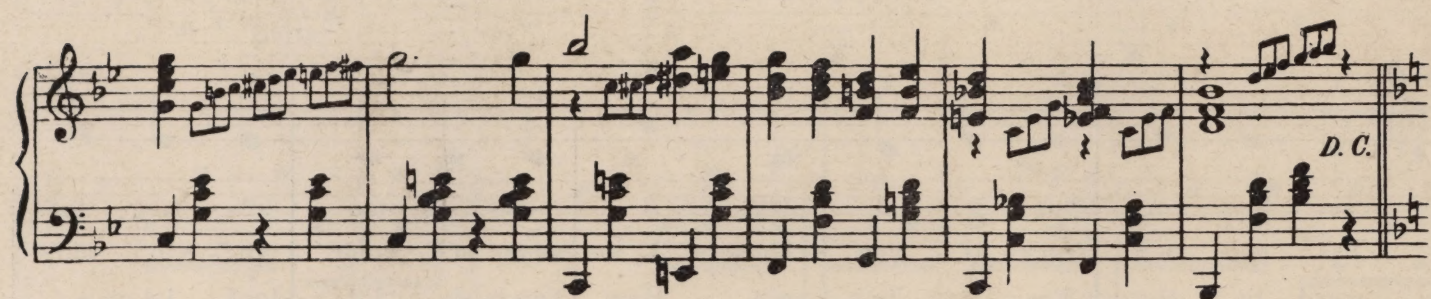
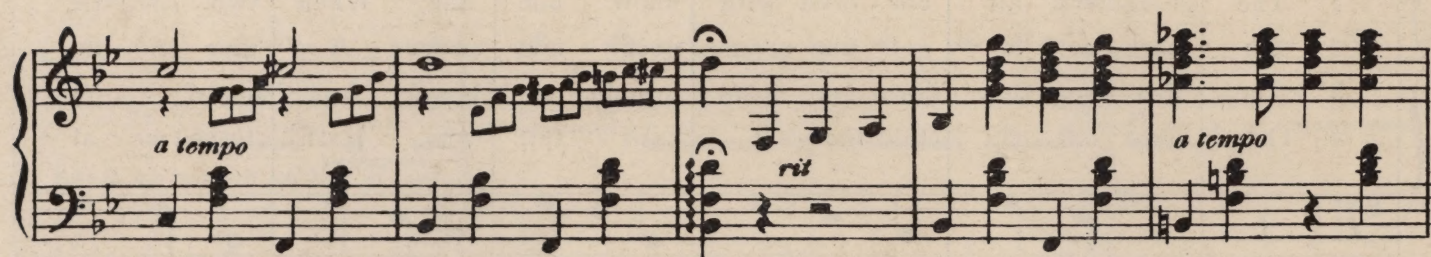
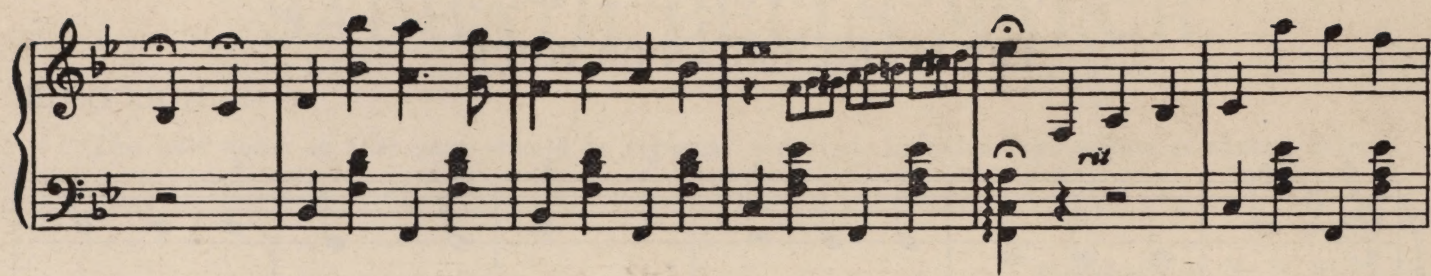
# The Lone Eagle

## Aviation March

By E. J. HOLSTENBORG - MOLLER.

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (B-flat). It consists of five systems of two staves each. The first system begins with a treble clef and a 4/4 time signature. The melody in the treble staff is characterized by eighth-note patterns and a prominent triplet of eighth notes in the fourth measure. The bass staff provides a harmonic accompaniment with chords and single notes. The second system continues the melodic and harmonic development. The third system introduces a more complex melodic line in the treble staff, including sixteenth-note passages. The fourth system features a series of chords in the treble staff, with the melody primarily carried by the bass staff. The fifth system concludes the piece with a final cadence, marked by a double bar line and a key signature change to two flats (B-flat and E-flat) in the final measure.







# CHICK - A - DEE - DEE

FOR PIANO, ORGAN OR VOICE

G. HOLCOMBE

1 The ground was all cov - ered with snow one day, When two lit - tle  
 2 "Oh moth - er do get him some socks and shoes, A nice lit - tle  
 3 The bird then flew down for some crumbs of bread And heard ev - 'ry  
 4. "There's some one my child though I can't tell who Hath clothed me at

sis - ters were bus - y at play; A snow - bird was sit - ting close  
 hat and a frock if you choose I wish he'd come in - to our  
 word lit - tle Em - i - ly said How fun - ny I'd look in a  
 read - y and warm e - nough too. Good morn - ing; Oh who are so

by on a tree And mer - ri - ly sing - ing his "Chick - a - dee - dee."  
 par - lor and see How warm we would make the poor "Chick - a - dee - dee."  
 girl's dress, thought he And laughed as he war - bled his "Chick - a - dee - dee."  
 hap - py as we" And a - way he flew sing - ing "Chick - a - dee - dee."

## CHORUS

"Chick - a - dee - dee Chick - a - dee - dee" Mer - ri - ly sing - ing his "Chick - a - dee - dee."



# SABBATH BELLS MARCH.

The half notes on this page should be strongly accented, imitating the tolling of church bells.

Composed by M. W BUTLER.

Chimes.

8va.....

*f*  
Shall we gather at the river?

*Ped.* *Ped.* *Ped.* *Ped.*

Bells

8va.....

*Ped.* *Ped.* *Ped.* *Ped.*

8va.....

*Ped.* *Ped.* *Ped.* *Ped.*

8va.....

*Ped.* *Ped.* *Ped.* *Ped.*

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*RH*  
*m*  
*Ped.* \* *Ped.* \* *Ped.* \* *R.H.*

*Ped.* \* *Ped.* \* *Ped.* \* *cres...cen...do.*  
*Ped.* \* *Ped.* \* *f*  
*Ped.*

*f* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *ff* *FINE.*  
*Ped.* \* *Ped.* \* *Ped.* \*



First system of musical notation. Treble clef melody and bass clef accompaniment. Dynamic markings: *cres*, *cen*, *do.*, *f*.

Second system of musical notation. Treble clef melody and bass clef accompaniment. Dynamic marking: *p*.

Third system of musical notation. Treble clef melody and bass clef accompaniment. Dynamic marking: *dolce.*

Fourth system of musical notation. Treble clef melody and bass clef accompaniment. Dynamic markings: *cres*, *cen*, *do.*, *f*, *dim*.

Fifth system of musical notation. Treble clef melody and bass clef accompaniment. Dynamic marking: *pp*.

Sixth system of musical notation. Treble clef melody and bass clef accompaniment. Dynamic marking: *cres cen do.*. Instruction: *D. C. al FINE.*



# SOUTHERN SERENADE.

Words by ALLIE TOLAND CRISS.

Music by JEWELL HARTER.

Piano introduction in 4/4 time, key of B-flat major. The music features a melody in the right hand and a bass line in the left hand, both using chords and single notes.

First system of the song, featuring a vocal line and piano accompaniment. The lyrics are: De lub - - ly moon am sail-in, am sail-in A - cross de sum - mer De mock - - in' bird am sing-in, am sing-in As sweet, as sweet can De rib - - ber am a whisp'rin, a whisp'rin Its lub song o'er an'.

Second system of the song, featuring a vocal line and piano accompaniment. The lyrics are: sky; De sta's a - bove am a shin - in, am shin - in, be; An' flit - tin through de branches, de branches, o'er; De waves am frow - - in kiss - es, kiss-es,



Like a pic - ca - nin-nies eye. De Souf.... wins am... a....  
 Ob de or - ange blos - som tree. 'Pears like he's might....y  
 To de shells a - long de sho. De shad.....ders am a

blow-in , a blow-in, So sof.....ly through de.... trees; De  
 hap - py, so hap - py A - warb.....lin to his.... mate; I  
 dan - cin', a dan - cin' A - bove de moun - tain.. cres'; De

co'n - fiels am a wav - in', a wav - in' an bend - in' in de breeze.  
 spect she neb - ber keeps him a wait-in' a wait - in' 'till it's late.  
 ban - jo am a hum-min' a hum-min De tune you lub de bes'.



CHORUS.

Den come my lub my lub an lis - ten, Den

The first system of the chorus consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "Den come my lub my lub an lis - ten, Den". The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef. The music is in 4/4 time and features a simple harmonic accompaniment for the vocal melody.

come a - long wid me; My hea't to you am a -

The second system of the chorus continues the vocal line and piano accompaniment. The vocal line lyrics are "come a - long wid me; My hea't to you am a -". The piano accompaniment continues with the same harmonic structure as the first system.

call-in', am call-in', "I lubs you Lin - dy Lee."

The third system of the chorus concludes the vocal line and piano accompaniment. The vocal line lyrics are "call-in', am call-in', 'I lubs you Lin - dy Lee.'". The piano accompaniment concludes with a final chord. The notation includes a "8va" marking above the final piano chord in the right hand.



# THE COLLEGE BAND MARCH.

Composed by WM. STRASSER.

*Majestic.*

*ff*

Pedale

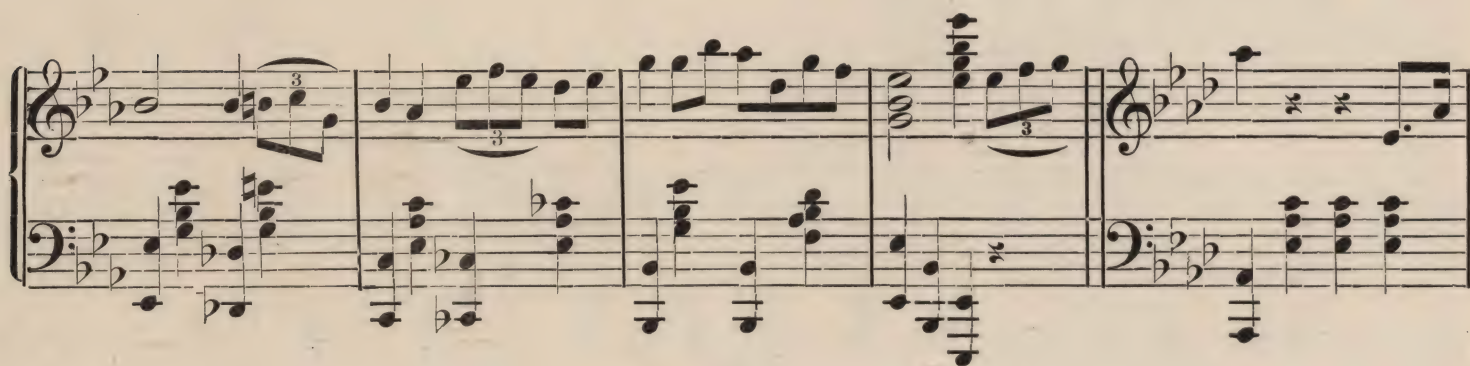
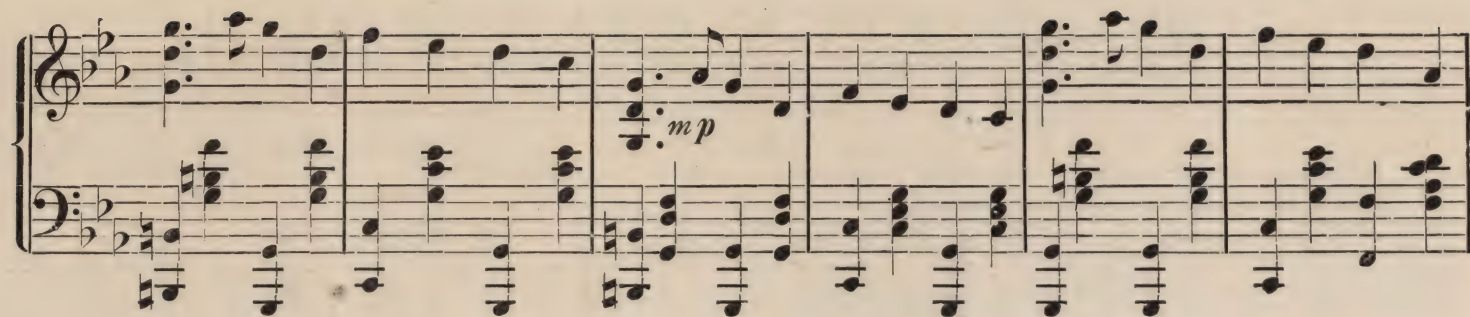
*mf*

*m*

*cres.*

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A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with a key signature of one flat and a 3/4 time signature. The bass staff provides a harmonic accompaniment. The score includes various musical notations such as chords, triplets, and rests. The lyrics 'The Rose Tree' are written below the bass staff.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a series of chords and triplets. The voice part is in the upper register, featuring a melody with triplets and a final note. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems, each with a piano part and a voice part. The piano part consists of a series of chords and triplets, while the voice part consists of a melody with triplets and a final note. The score is written in a standard musical notation style, with a treble clef for the voice and a bass clef for the piano. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems, each with a piano part and a voice part. The piano part consists of a series of chords and triplets, while the voice part consists of a melody with triplets and a final note.

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*Tempo*

The musical score for measures 1-5 of 'The Merry Widow' waltz is presented in a two-staff format. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Tempo'. The notation includes various musical symbols such as treble and bass clefs, a repeat sign with first and second endings, eighth and sixteenth notes, triplets, and chords. The piano accompaniment is characterized by frequent use of triplets and dense chordal textures.



*Cantabile.*

*Moderato.* *legiero.*







# PLEASURES OF SUMMER.

MORCEAU DE SALON.

M. W. BUTLER.

*Andante* *brillante.* *m* *8va* *tr* *Ped.* *8va* *tr* *Ped.* *8va* *tr* *Ped.*

*Ped.* *8va* *tr* *Ped.* *tr* *Ped.* *Ped.* *Ped.* *Ped.*

*8va* *f* *Ped.* *8va* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *8va* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*dolce* *p* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

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8va.....

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*pp delicato.*

8va.....

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

8va.....

*Ped.* \* *Ped.* \*

8va.....

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

8va..... *tr* 8va..... *tr*

*m* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Pleasures of Summer. 3



8va.....

tr tr

Ped. \*

Ped. \*

Ped. \*

Ped. \*

8va.....

f

Ped. \*

Ped. \*

Ped. \*

Ped. \*

8va.....

Ped. \*

Ped. \*

Ped. \*

Ped. \*

8va.....

ff

Ped. \*

Ped. \*

Ped. \*

Ped. \*

8va.....

Ped. \*

Ped. \*

Ped. \*

Ped. \*



# FAIRY STEP WALTZ.

FOR PIANO OR ORGAN.

Composed by A. M. MOORE.

The musical score for 'Fairy Step Waltz' is written in 3/4 time and consists of five systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat). The first system begins with a treble staff containing a triplet of eighth notes and a whole note, and a bass staff with a whole note. The second system continues the melody with a triplet and a whole note. The third system features a repeat sign and a key signature change to two flats (B-flat, E-flat). The fourth system continues the melody with a triplet and a whole note. The fifth system concludes the piece with a triplet and a whole note.

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A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of six measures. The piano part features a steady bass line with chords, while the voice part has a melody with a triplet in the third measure. The lyrics "The Rose Tree" are written below the voice staff.

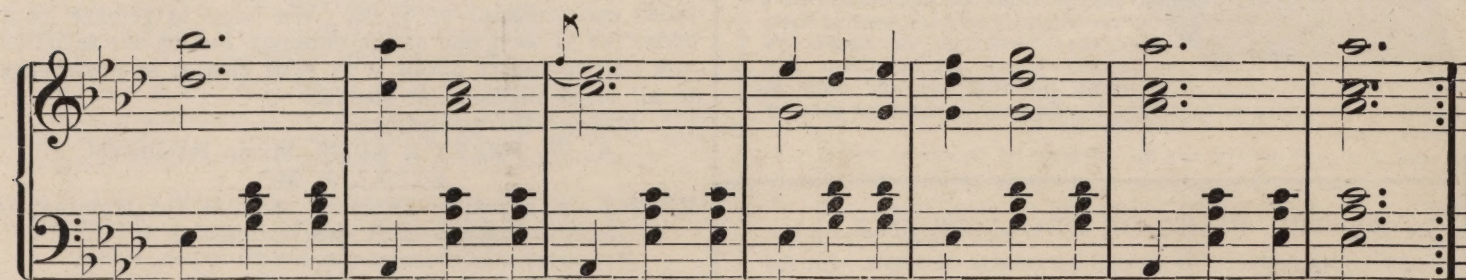
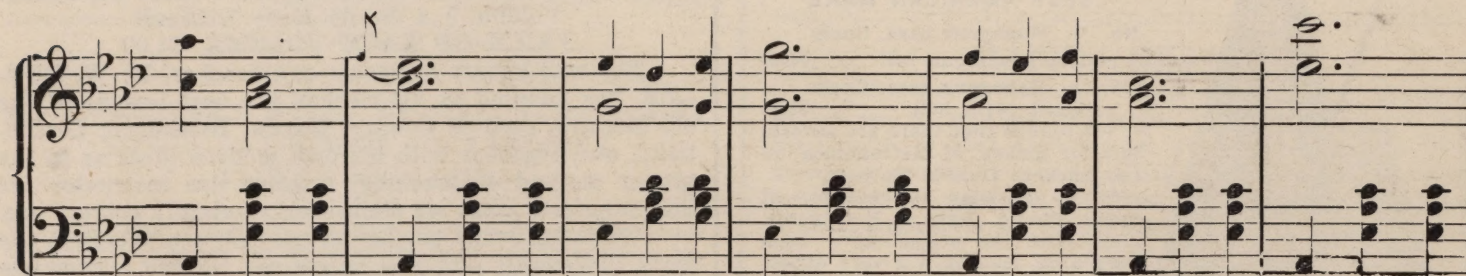
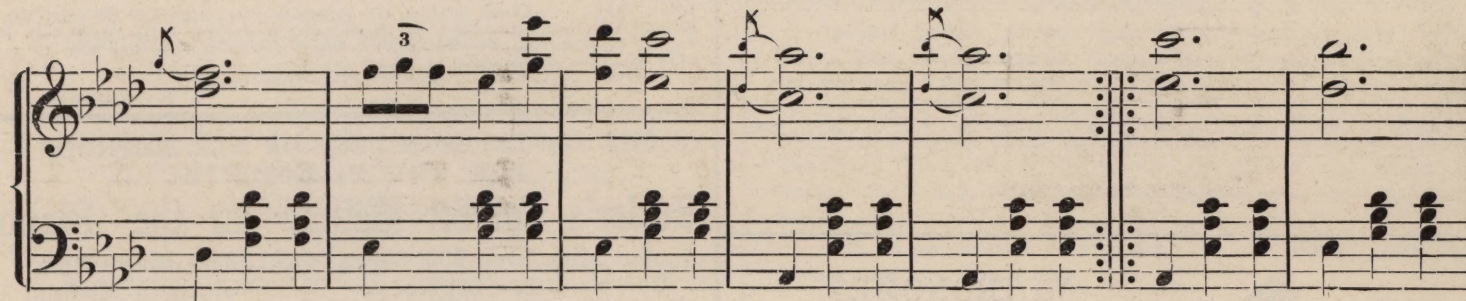
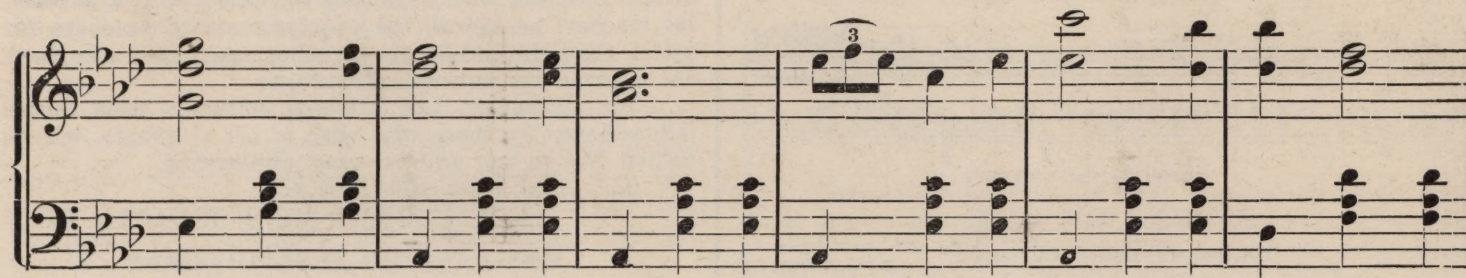
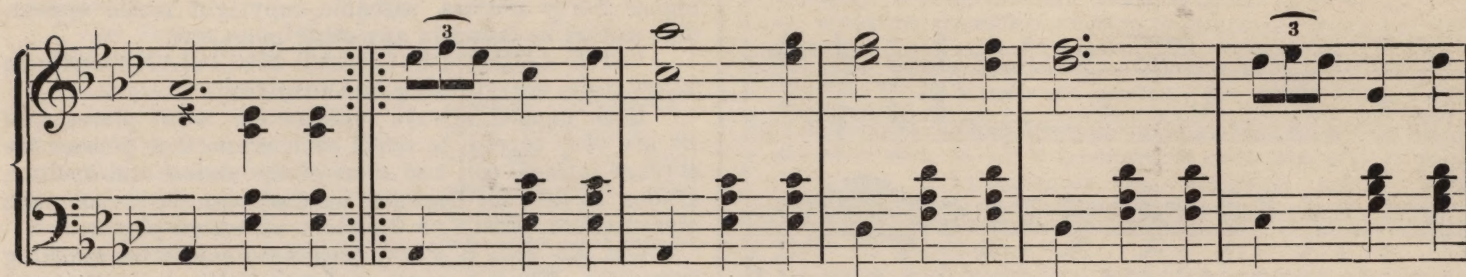
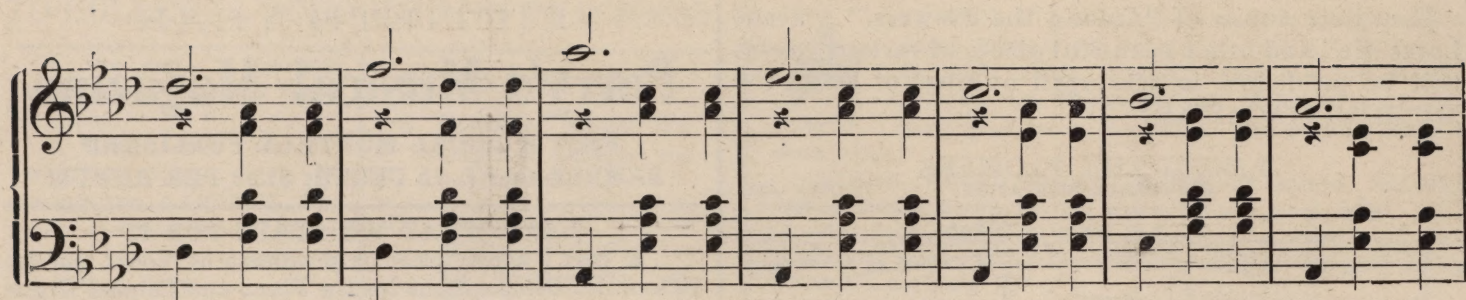
A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, using a bass clef and a key signature of two flats (B-flat and E-flat). The voice part is in the upper register, using a treble clef and the same key signature. The tempo is marked "Allegretto". The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a prominent triplet of eighth notes in the first measure of the first system. The voice part has a melody that is mostly eighth and sixteenth notes, with some rests. The lyrics "The Rose Tree" are written below the voice part.

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is written on a treble clef staff, and the piano accompaniment is written on a bass clef staff. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a series of chords in the right hand. The score is divided into two systems, each containing four measures. The first system ends with a double bar line, and the second system ends with a final double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music consists of seven measures, with a repeat sign at the end. The lyrics are written below the bass staff.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music consists of a single line of seven measures. The voice part begins with a treble clef and a key signature of one flat. The piano part begins with a bass clef and a key signature of one flat. The melody is simple and catchy, with a repeating pattern of eighth and quarter notes. The piano accompaniment provides a steady harmonic foundation with chords and single notes.





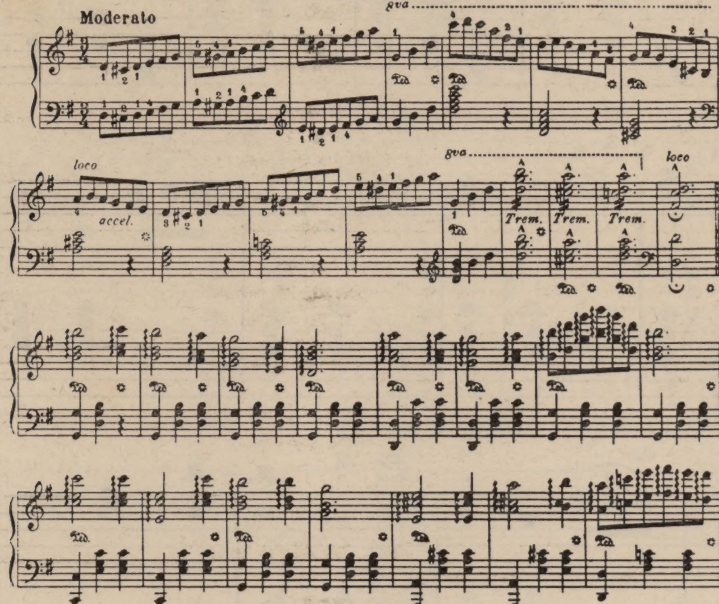


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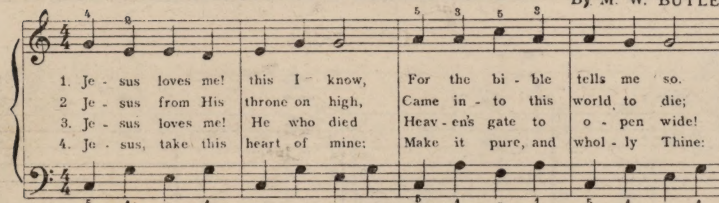


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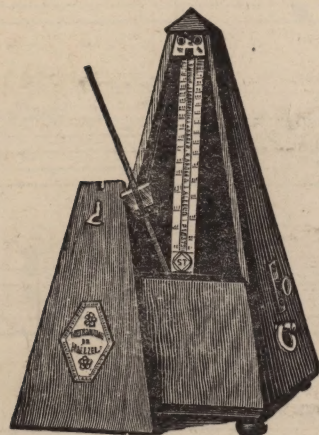
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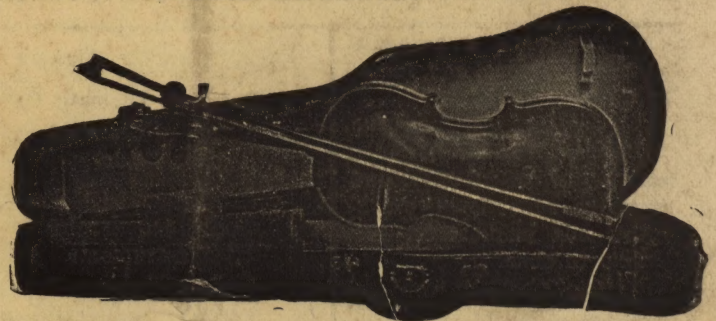
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